

**Section 1: CORE UNITS**

Unit 1: [Theatre Basics and History](#)

Unit 2: [Acting Essentials / Performance Strategies](#)

Unit 3: [Improv](#)

Unit 4: [Technical Design](#)

**Section 2: FLOATING UNITS**

→ [One-Act Play Production](#)

→ (Alternative Assignment) [Theatre in Film](#)

<b>Grade, Subject:</b> 9-12; English Elective	<b>Strand (Unit):</b> Theatre Basics and History
<b>Big Idea:</b> Drama is influenced by culture and historical context. It is important to explore essential elements of theatre throughout the world and how they have shaped theatre today.	
<b>PA Core Standards:</b> <ul style="list-style-type: none"><li>● CCSS.ELA-LITERACY.RL.9-10.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li><li>● CCSS.ELA-LITERACY.L.9-10.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li></ul> <b>National Core Arts Standards:</b> <ul style="list-style-type: none"><li>● TH:Cr2-I.a. - Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.</li><li>● TH:Cr2-III.a - Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or nonwestern theatre traditions.</li><li>● TH:Re8.III.b - Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.</li><li>● TH:Re9.1.III.a - Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.</li><li>● TH:Re9.1.III.c - Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.</li><li>● TH:Cn10.1.I.a - Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.</li><li>● TH:Cn11.1.I.a - Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.</li><li>● TH:Cn11.2.I.b - Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.</li><li>● TH:Cn11.2.II.b - Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.</li></ul>	

Intro to Theatre

<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. How have traditions in theatre influenced theatre today in the United States and around the world?             <ul style="list-style-type: none"> <li>○ Who are some of the most notable playwrights and what is their influence?</li> </ul> </li> <li>2. How is theatre different in places around the world?</li> <li>3. How can we create a collective understanding of theatre terminology and references?</li> <li>4. How does culture affect drama through history?</li> <li>5. How does drama enrich and bridge cultural diversity?</li> <li>6. What are the parts of the stage and their use in theatre?</li> <li>7. How can the use of theatre skills enrich our lives and help us to be vulnerable?</li> <li>8. How have events in history molded drama?             <ul style="list-style-type: none"> <li>○ What do modern forms of drama reveal about today’s society and how did theatrical styles of the past influence these current traditions?</li> </ul> </li> <li>9. What is the purpose of theatre in society?</li> <li>10. What are the core elements of theatre arts, both literally and figuratively?</li> </ol>	<p><b>Concepts/Understandings (SWK . . . ):</b></p> <p>Students will know:</p> <ol style="list-style-type: none"> <li>1. Theatre traditions that we are most familiar with are extremely recent.             <ul style="list-style-type: none"> <li>○ Traditions in international theatre were shaped by the more notable playwrights of that country.</li> </ul> </li> <li>2. Theatre as an art form has ancient origins, and was intended to teach about morality.</li> <li>3. Basic terminology of stage elements, theatre terms, and histories of theatre from specific countries.</li> <li>4. Theatre as an art form is rooted in the exploration of humanity and the problems of the world.</li> <li>5. Theatre and plays are a reflection of history and culture.</li> <li>6. Each part of the stage has a purpose.</li> <li>7. Theatre artists rely on intuition, curiosity, vulnerability, and critical inquiry.</li> <li>8. Understanding the world’s historical events helps to portray the drama medium of that time period and in what ways the past has inspired today’s theatre.</li> </ol>
<p><b>Vocabulary:</b></p> <ul style="list-style-type: none"> <li>● Stage left/right/up/down</li> <li>● Apron</li> <li>● Types of stages</li> <li>● Wings</li> <li>● House</li> <li>● Stage directions (cross, etc)</li> <li>● Off-book</li> <li>● Ensemble</li> <li>● Sight lines</li> <li>● Audition</li> <li>● Playwright</li> </ul>	<p><b>Competencies/Skills (SWBAT . . . ):</b></p> <p>Students will be able to . . .</p> <ul style="list-style-type: none"> <li>● Create and deliver a research presentation about the origins and traditions of either a country that has distinct theatrical backgrounds, or a notable playwright of a specific area</li> <li>● Understand the importance of various cultures in the foundations of theatre as an art form</li> <li>● Define and apply terminology as it relates to their own plays</li> <li>● Build ensemble with other members of the course</li> <li>● Connect knowledge of origins of theatre to personal artistic expression, and the way that life theatre presents social and emotional problems</li> <li>● Define the parts of the stage and basic acting vocabulary</li> <li>● Examine elements of dramatic literature in their cultural perspective</li> <li>● Research specific time periods, genres, cultures, and influential people</li> </ul>

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	<p>within the world of theater</p> <ul style="list-style-type: none"> <li>● Generate and conceptualize artistic ideas and work</li> <li>● Make connections between past and present theatre and relate them to their own dramatic expression.</li> </ul>
<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>● Guidelines for History of Theatre Project</li> <li>● 16 Personalities Test - Reflective Inquiry</li> <li>● The Life Changing Power of Live Theatre - TED Talk</li> <li>● Parts of the Stage</li> <li>● Theatre Terms Vocabulary List</li> </ul> <p><u>Assessment:</u></p> <ul style="list-style-type: none"> <li>● History of Theatre Project Rubric</li> <li>● Theatre Terms Quiz</li> </ul>	

<b>Grade, Subject:</b> 9-12; English Elective	<b>Strand (Unit):</b> Acting Essentials / Performance Strategies
<p><b>Big Idea:</b> Acting requires more than simply speaking lines. Character and body work help actors develop their roles in a meaningful and convincing way.</p>	
<p><b>PA Core Standards:</b></p> <ul style="list-style-type: none"> <li>● CCSS.ELA-LITERACY.CCRA.L.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>● CCSS.ELA-LITERACY.RL.9-10.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>● CCSS.ELA-LITERACY.L.9-10.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> </ul> <p><b>National Core Arts Standards:</b></p> <ul style="list-style-type: none"> <li>● TH:Cr1.1.III.c - Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.</li> <li>● TH:Pr4.1.I.a - Examine how character relationships assist in telling the story of a drama/theatre work.</li> <li>● TH:Pr4.1.III.b - Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.</li> <li>● TH:Pr5.1.I.a - Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.</li> <li>● TH:Pr5.1.III.a - Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.</li> <li>● TH:Pr6.1.I.a - Perform a scripted drama/theatre work for a specific audience.</li> </ul>	

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- TH: Re7.1.I.a - Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:Cn11.2.II.b - Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.
- TH:Cn11.2.I.b - Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.
- TH:Cr1.1.I.c - Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
- TH:Cr1.1.II.c - Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.

**Essential Questions:**

1. How do casting choices impact an audience’s interpretation of a story?
2. What problems exist with casting trends and how do they impact representation in theatre?
3. How can actors and directors work to overcome challenges with accessibility and casting in the theatre world?
4. How do actors use their bodies for performance?
5. How are voice and movement used to develop a role?
6. How do movements, gestures, and expressions help improve and support a scene?
7. How does a performer prepare for stepping onto a stage?
8. Why is it important to understand a character’s motive?
9. How do performers choose the method of acting in a particular performance?
10. What background work does an actor need to do in order to understand a character?
11. What techniques might an actor employ in order to ensure a character is different from themselves?
12. How, when, and why do theatre artists’ choices change?
13. What makes a good monologue?
14. How do actors structure memorization to ensure that they are word perfect for performance?
15. What methods of inquiry and reflection can help improve rehearsal with single actors?
16. What can an actor do to help prevent stage fright?

**Concepts/Understandings (SWK . . . ):**

**Students will know that...**

1. There are many factors that influence casting choices in the world of theatre, both in film and on stage.
2. Accessibility and representation are conversations that are adapting and developing with the passage of time within the theatre world.
3. Various methods of casting can both draw on stereotyping, which can be dangerous for the production, as well as conscious historical understandings, which can be beneficial for creating equity in the theatre.
4. Role playing develops the mind, body, and voice as a creative instrument.
5. Training in motion and communication is necessary for successful drama presentations.
6. Posture, breathing, and voice control affects a performance.
7. It is important to create a personality and background for a character.
8. All characters in any scene have objectives for getting what they want, and this affects their behavior.
9. Actors use leading techniques to create the “body” of the character outside of themselves. Various actors use various movement techniques that work for them.
10. Theatre artists work to discover different ways of communicating meaning.
11. Nerves come with the territory, and are often useful tools for actors.
12. Memorizing lines for a performance is a skill to be honed and there are many tools available for actors to use to achieve mastery in this skill.
13. It is important to rehearse with a variety of methods in order to be prepared for a performance, and reflect on the rehearsal process on a regular basis.

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	<p>14. Actors can work through stage fright by immersing themselves in what they “do” onstage.</p>
<p><b>Vocabulary:</b></p> <ul style="list-style-type: none"> <li>● Casting (Nontraditional/Color-blind/Type-casting)</li> <li>● Objectives/Tactics/Obstacles</li> <li>● Body lead</li> <li>● Body Centers</li> <li>● Body Control</li> <li>● Physicality</li> <li>● Psychological gesture</li> <li>● Williamson Technique</li> <li>● Animal work</li> <li>● Non-verbal communication</li> <li>● Monologue</li> <li>● Pantomime</li> <li>● Projection</li> <li>● Articulation</li> <li>● Resonance</li> <li>● Role Playing</li> <li>● Script interpretation</li> <li>● Stage Fright</li> <li>● Beats</li> </ul>	<p><b>Competencies/Skills (SWBAT . . .):</b>  <b>Students will be able to...</b></p> <ul style="list-style-type: none"> <li>● Make informed casting choices</li> <li>● Understand the emotional goals of their characters and create actionable objectives statements</li> <li>● Convey the thoughts and motivations of a character through lines, movements, voice, and facial expressions to present a strong understanding of the character</li> <li>● Develop vocal and body control for communicating artistic expression and to communicate action and reaction</li> <li>● Apply appropriate movement, vocal tone, and expression to a character through use of body and voice.</li> <li>● Demonstrate the character’s thoughts and needs beyond reciting the language.</li> <li>● Organize and develop artistic ideas and work.</li> <li>● Analyze and interpret character motivation in a scene through objectives and tactics</li> <li>● Create background for a character</li> <li>● Control stage-fright through relaxation techniques</li> <li>● Learn lines effectively by breaking down the script</li> <li>● Use their nerves in a productive way to energize their character and scene rather than make them flat and lifeless. (Avoid stage fright)</li> <li>● Create accountability steps for managing the rehearsal process</li> <li>● Determine pros and cons of various acting approaches and apply them to a monologue performance</li> <li>● Perform a dramatic monologue for an audience utilizing movement, voice, and memorization</li> <li>● Reflect on their acting</li> <li>● Overcome stage fright and become active participants in their scenes</li> </ul>
<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>● Casting and Type-Casting</li> </ul>	

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- Objectives and Tactics Presentation/Video and Activity
- Body Centers / Physicality
- Types of Monologues
- Finding Monologues online/in books
- Pantomime Presentation
- Voice Presentation
  - Tongue Twisters
- Memorization Techniques
  - Language Exercises
- Monologue Work
- Warm Up Games

Assessment:

- Casting Activity
- Physicality Head to Toe (For One Acts)
  - Exemplar
- Monologue Analysis
  - Exemplar
- Monologue Movement Cues - Marked in script
- Monologue Reflection
- Monologue Performance Rubric

**Grade, Subject:** 9-12; English Elective

**Strand (Unit):** Improv

**Big Idea:** Actors are dynamic and responsive. In improv, relationships are the cornerstone of a good scene, and the best place to find “comedy” is through the truth.

**PA Core Standards:**

- CCSS.ELA-LITERACY.RL.9-10.3 - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- CCSS.ELA-LITERACY.L.9-10.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- CCSS.ELA-LITERACY.CCRA.SL.1 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA-LITERACY.RL.9-10.3 - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme

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**National Core Arts Standards:**

- TH:Pr4.1.I.a. - Examine how character relationships assist in telling the story of a drama/theatre work.
- TH:Pr4.1.III.b - Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.
- TH:Pr4.1.I.b. - Shape character choices using given circumstances in a drama/theatre work.
- TH:Pr5.1.I.a. - Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
- TH:Pr6.1.II.a. - Present a drama/theatre work using creative processes that shape the production for a specific audience.
- TH:Cr2.1.II.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.
- TH:Pr5.1.II.a - Refine a range of acting skills to build a believable and sustainable drama/theatre performance.
- TH:Cr2.1.III.b - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

**Essential Questions:**

1. What are the main tenets of improv and why?
2. How can you practice acting without a script?
3. How can an actor build convincing characters with very little preparation?
4. How do actors give gifts to each other to ensure an improv scene has a lot to draw on?
5. How can you work with a challenging partner or scene to make it better?
6. How do cooperation and communication enhance a performance?
7. How can we develop comfortability with risk taking?
8. What makes something funny?
9. What are the elements of comedy and their place in an improv scene?
10. How do actors build on a scene without overcomplicating it?
11. How can a performer disrupt expectations without losing control of the reality of a scene?
12. What happens when you make a “wrong” move in an improvised scene?
13. How does emotion play into comedy?
14. How can audience reaction influence an actor’s performance?
15. Why is it important for an actor to perform in various types of theatrical performances?

**Concepts/Understandings (SWKT . . .):**

1. Even though improv does not have a script, there are still general rules to follow in order to make sure scenes have purpose and focus.
2. A scene is full of choices that can always be controlled or changed by the actors in the scene
3. Improv comedy is centered in relationships and connections
4. Each person is growing and learning at their own pace, and understanding comes at different times for different actors
5. Improv is about trusting your team, so the impetus to create is not a burden
6. Being wrong is central to the creative process
7. Comedy is centered in truth
8. Not all improv has to be “funny” - the relationship is always most important
9. Actors need to develop vocal and body control for communicating artistic expression and to communicate action and reaction
10. Trying to be funny almost never works - most of what comedy is lies in the disruption of expectations rather than going for a laugh
11. Being wrong is part of the creative process and taking risks.
12. Emotional aspects are what make scenes real, and drama grabs the attention of the audience
13. Improv provides an actor with a strong set of characterization skills that give range in live theatre

<p><b>Vocabulary:</b></p> <ul style="list-style-type: none"><li>● Improv Troupe</li><li>● Improvisation</li><li>● Who/What/Where</li><li>● Yes And</li><li>● Open Scene</li><li>● Characterization</li><li>● Emotional stakes</li><li>● Back line</li></ul>	<p><b>Competencies/Skills (SWBAT . . . ):</b></p> <p><b>Students will be able to . . .</b></p> <ul style="list-style-type: none"><li>● Establish the who, what, and where of a scene</li><li>● Work on a team to create imaginative scenes and collaborate on making a scene successful</li><li>● Reflect and move forward when wrong choices are made and be comfortable being “wrong”</li><li>● Trust the actors in their scenes to find their own way in their own time</li><li>● Adapt to a “bad” scene by making new choices to send the scene in a new direction, and find their way out of it</li><li>● Take risks in a scene to keep it moving forward without hesitation or fear.</li><li>● Rely on their team to help them through any challenges</li><li>● Develop discipline in performance of short scenes</li><li>● Comfortably change direction of a scene without taking it too far</li><li>● Purposely make wrong choices in order to reflect on how to move forward from a wrong choice and embrace failure in the classroom.</li><li>● Raise the emotional stakes in a scene in order to create a realistic character, regardless of comedic effect.</li><li>● Collaborate as a team to develop a creative work/scene utilizing various techniques in improvisation</li><li>● Perform in front of an audience in a compelling way</li></ul>
<p><b>Resources:</b></p> <ul style="list-style-type: none"><li>● Warm Up Improv Games</li><li>● Rules of Improv</li><li>● Topic Generator</li><li>● Improv Tips Presentation</li><li>● Elements of Comedy Presentation</li><li>● Open Scenes</li><li>● Improv Short and Long Forms with Rules<ul style="list-style-type: none"><li>○ Video clips to demonstrate performance (Youtube or Drama Theatre Academic)</li></ul></li></ul> <p><b>Secondary Resources:</b></p> <ul style="list-style-type: none"><li>● Canadian Improv Games<ul style="list-style-type: none"><li>○ Canadian National Competitions Videos</li></ul></li></ul>	

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- Improv Encyclopedia
- Learn Improv
- Drama Theatre Academy
  - Downloaded Resources
- Improv for Storytellers by Keith Johnstone
- Improvisation for the Theatre by Viola Spolin
- The Second City Almanac of Improvisation by Anne Libera
- Magnet Theatre Podcast #44 by Susan Messing

Assessment:

- Short Form Graded Scenes (2 forms)
  - Rubric
- Long Form Graded Scenes (2 forms)
  - Rubric
- Improv Performance
  - Rubric

<b>Grade, Subject:</b> 9-12; English Elective	<b>Strand (Unit):</b> Technical Design
<p><b>Big Idea:</b> A production has many moving parts beyond just the actors. Many technical elements contribute to a successful production, and create and develop a concept requires focusing on the non-acting elements of theatre arts.</p>	
<p><b>PA Core Standards:</b></p> <ul style="list-style-type: none"> <li>● CCSS.ELA-LITERACY.L.9-10.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>● CCSS.ELA-LITERACY.CCRA.SL.1 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</li> </ul>	
<p><b>National Core Arts Standards:</b></p> <ul style="list-style-type: none"> <li>● TH:Cr1.1.III.b. - Create a complete design for a drama/theatre work that incorporates all elements of technology</li> <li>● TH:Cr3.1.II.a. - Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.</li> <li>● TH:Cr3.1.I.c. - Refine technical design choices to support the story and emotional impact of a devised or scripted drama/ theatre work.</li> <li>● TH:Cr3.1.III.c. - Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.</li> <li>● TH:Pr5.1.I.b. - Use researched technical elements to increase the impact of design for a drama/theatre production.</li> </ul>	

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- TH:Pr5.1.II.b. - Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.
- TH:Pr5.1.III.b. - Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.
- TH:Re7.1.I.a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:Re8.1.III.c. - Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.
- TH:Re9.1.III.b. - Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.

**Essential Questions:**

1. How do the technical elements of a performance influence the interpretation of a script?
2. What is the role of technical design in theatre, and how does it contribute to the overall production?
3. How can props enhance the experience of a production without taking attention away from the actors/story?
4. Why is it important to plan the properties details for a production?
5. What are the different types of props and how do they work?
6. How does a designer bring to life the physical environment of the play?
7. How does a technical team collaborate with the director to develop a concept?
8. What is the role of sound design in theatre, and how does it contribute to the overall production, including setting, mood, and tone, creating atmosphere, and enhancing the audience’s emotional experience?
9. What are the basic elements of sound design?
10. How can sound influence and communicate tone?
11. How is theme communicated through every visual and auditory aspect of a production?
12. How can design elements be adapted to meet the needs of different types of theatre productions?
13. How does the type of stage the production is performed on affect the technical needs of a play?

**Concepts/Understandings (SWKT . . .):**

1. A production relies on the technical director and designers in order to communicate the desired tone or concept of the play.
2. Technical design enhances the words from the script and makes them come alive.
3. Props can boost the environment of the production and make the world of the play more realistic.
4. Designers are “behind the scenes” in productions and oversee decisions, whereas the technical director makes sure there is accountability with technical elements with the designers
5. Props include hand props, scenic props, and set dressing, and are categorized primarily by how they are interacted with in the play.
6. The designer needs to work with the director and actor to develop a concept for the design principles of the play that is effective and achievable
7. Sound can be used to heavily influence the tone of the play/scene because it is heavily affecting an audience.
8. Choosing ineffective or inappropriate sound cues can completely disorient the audience and eliminate the suspension of disbelief
9. Cultural and historic research supports artistic choices in the set, costume, sound, lighting, costumes etc.
10. The performance is affected by the resources available to the designers, and adaptations need to be made to still communicate the concept of the production.

**Vocabulary:**

- Props / Properties
  - Scenic Props

**Competencies/Skills (SWBAT . . .):**

**Students will be able to . . .**

- Analyze a script in a thoughtful and detailed manner, and communicate

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<ul style="list-style-type: none"> <li>○ Hand Props</li> <li>○ Set Dressing</li> <li>○ Costume Props</li> <li>● Prop Master</li> <li>● Technical Director</li> <li>● Costume Director/Crew</li> <li>● Scenic Director</li> <li>● Sound Director/Crew</li> <li>● Suspension of Disbelief</li> <li>● Cues / Cue Script</li> <li>● Mood</li> <li>● Tone</li> <li>● Theatre hierarchy</li> </ul>	<p>their ideas clearly and succinctly</p> <ul style="list-style-type: none"> <li>● Identify and sort props into various categories</li> <li>● Create a master props list that considers all elements of the play</li> <li>● Communicate a concept of a play in collaboration with the director and actors</li> <li>● Justify and explain technical choices through script analysis</li> <li>● List and prepare items needed for a scene or performance</li> <li>● Convey the mood and setting of a scene based on the script</li> <li>● Defend artistic decisions in a production</li> <li>● Analyze how technical elements such as sound, props, and costuming are used to communicate tone effectively</li> <li>● Create a sound cue list and a cue-to-cue script</li> <li>● Be familiar with all aspects of a play and the hierarchy of roles within a production team.</li> </ul>
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**Resources:**

- Props Presentation
  - Practice and Sort using movie clip
  - Costume Design
- Sound Design Presentation
  - Practice w/ movie clip

**Secondary Resources**

- Drama Theatre Academy - Design Lessons/Unit

Assessment:

- Master Props List for One Act Play
  - Costume Design (included)
- Sound Design List for One Act Play
  - Cue Scripts created

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Floating Units:

<p><b>Grade, Subject:</b> 9-12; English Elective</p>	<p><b>Strand (Unit):</b> One-Act Plays Production</p>
<p><b>Big Idea:</b> Producing a play is a complex undertaking. Drama is a form of art requiring preparation, practice, and participation. It provides opportunities that promote creativity and imagination.</p>	
<p><b>PA Core Standards:</b></p> <ul style="list-style-type: none"> <li>● CCSS.ELA-LITERACY.CCRA.SL.1 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</li> <li>● CCSS.ELA-LITERACY.RL.9-10.3 - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</li> </ul> <p><b>National Core Arts Standards:</b></p> <ul style="list-style-type: none"> <li>● TH:Cr1.1.III.a - Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.</li> <li>● TH:Cr1.1.III.c - Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.</li> <li>● TH:Cr1.1.HSI.c - Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.</li> <li>● TH:Cr2-III.b. - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.</li> <li>● TH:Cr2-I.b. - Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.</li> <li>● TH:Cr3.1.III.a. - Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.</li> <li>● TH:Cr3.1.III.b. - Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.</li> <li>● TH:Pr4.1.III.a. - Apply reliable research of directors’ styles to form unique choices for a directorial concept in a drama/theatre work.</li> <li>● TH:Pr4.1.III.b. - Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.</li> <li>● TH:Pr5.1.I.a. - Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.</li> <li>● TH:Pr5.1.III.a. - Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.</li> <li>● TH:Pr6.1.I.a. - Perform a scripted drama/theatre work for a specific audience.</li> <li>● TH:Cn11.2.I.b - - Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.</li> </ul>	
<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. Who is the most powerful person in a theatre company?</li> </ol>	<p><b>Concepts/Understandings (SWKT . . .):</b></p> <ol style="list-style-type: none"> <li>1. A director is the most powerful person in a show, but their best skill is their ability to collaborate.</li> </ol>

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<ol style="list-style-type: none"> <li>2. What skills are needed to perform the various roles in the theatre hierarchy such as director, stage managers, etc?</li> <li>3. What careers are available in theatre?</li> <li>4. What role does theatre play in a community?</li> <li>5. How can actors use pantomime, body language, and facial expressions to tell a story when resources are limited?</li> <li>6. How do actors learn lines effectively for a long work?</li> <li>7. How do you support peers who struggle to memorize lines?</li> <li>8. How can directors and actors work together to create a successful performance?</li> <li>9. How can students problem-solve when conflict occurs in a play?</li> <li>10. How can actors portray characters to show the author’s intent?</li> <li>11. What things do actors need to keep in mind when there is an audience?</li> <li>12. How does meaningful blocking influence an audience and their interpretation of lines?</li> <li>13. What challenges does an actor face when moving around on a stage?</li> <li>14. How can an audience enrich a performance?</li> <li>15. How do performers relate to each other on stage?</li> <li>16. How can we work through common rehearsal challenges?</li> <li>17. How does the rehearsal process accommodate and enrich the creative process?</li> <li>18. How do theatre artists transform and edit their initial ideas?</li> <li>19. How can self-evaluations help actors improve their performances?</li> <li>20. How can we keep actors invested in rehearsals?</li> <li>21. When the passion and commitment of the cast starts to falter, what can you do to reignite it?</li> </ol>	<ol style="list-style-type: none"> <li>2. There are many people involved with making a play happen, and everyone needs to be responsible for their part.</li> <li>3. Knowledge of dramatic arts and theatre leads to a lifelong appreciation and active interest in the arts</li> <li>4. Drama is an art form that requires preparation, practice, and participation. It provides opportunities that promote creativity and imagination</li> <li>5. Each character in a play needs to have unique characterization in order to add distinct characteristics to the language</li> <li>6. A disciplined approach is needed in order to produce a play production, with goals and deadlines needed to keep each person accountable as well as balance tasks</li> <li>7. Theatre productions may involve many artistic interpretations</li> <li>8. There are a multitude of challenges related to putting on a production that a cast and director must mitigate</li> <li>9. Every challenge is a potential learning experience</li> <li>10. Tackling problems in a production improves actors’ skills, self-confidence, and awareness of how much they can achieve.</li> <li>11. Placements of the actors on stage is just as important for communicating a scene than a set or costumes</li> <li>12. On-stage movement needs to consider all viewpoints surrounding the stage to ensure that the actor can be seen and heard at all times</li> <li>13. It is important for actors to have open posture when performing</li> <li>14. In a one-act-play, actors are not only telling a story, living through characters, and building a world, but doing so in front of a live audience</li> <li>15. Every actor is an essential part of the performance experience and helps shape the production, regardless of the size of their role.</li> <li>16. The rehearsal process involves flexibility and risk taking between both the directors and actors</li> <li>17. Theatre artists refine their work and practice their craft through rehearsal.</li> <li>18. Keeping energy in the rehearsal process is what will inspire creativity with actors.</li> </ol>
<p><b>Vocabulary:</b></p> <ul style="list-style-type: none"> <li>● Non-Acting roles in a play (Director, Stage Manager, Designer, etc)</li> </ul> <p><u>Prior Knowledge (learned within other units)</u></p>	<p><b>Competencies/Skills (SWBAT . . .):</b></p> <p><b>Students will be able to . . .</b></p> <ul style="list-style-type: none"> <li>● Work together with the director of a performance to make decisions and</li> </ul>

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- Objectives and Tactics
- Physicality
- Non-verbal communication
- Blocking
- Stage Directions
- Open stance
- Cues
- Beats
- Off-Book
- Pacing
- Staging
- Strik

be comfortable with changing directions to suit the needs of the production

- Collaborate to record blocking and staging for a performance
- Participate in management and accountability with stage business
- Plan rehearsal schedules, promotional deadlines, designs, direction, workshops, and set goals for when tasks need to be completed within a set time frame.
- Listen and work through conflict when there are differing points of view in artistic collaborations
- Communicate appropriate movement, vocal tone, emotion, and expression by use of body and voice
- Dramatize characters in a play
- Create blocking and staging for a performance
- Create movement that includes everyone in the scene and does not block any other actor
- Imagine a character that is rounded and complex for acting purposes
- Map the structure of a play in preparation of creating a character or directing actors in a scene
- Reflect and adjust performance needs to adjust to a live audience
- Utilize all areas of the stage to include movement while also considering sightlines
- Refine and complete artistic work.
- Utilize strategies to reignite positive learning experiences for actors in a production when challenges arise
- Reflect on the efficacy of a play through the rehearsal process and assess the performance with the intent to improve
- Self-assess their performances and create a plan for improvement
- Find creative ways to rehearse in order to ignite passion and improv skills, and try many different techniques so that all types of learners are engaged in the rehearsal process
- Problem solve with their peers when problems arise
- Create and experiment with new ways to interact with their plays that aren't solely the "traditional" rehearsal processes so as to not stifle creativity.

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**Resources:**

- Scanned One Act Plays
  - One Act Play Books
- The Roles in a Show video (Theatre Basics Unit)
- Head to Toe Character Work Exemplar (Acting Essentials Unit)
- Goal Setting Activity
- Memorization Cheat Sheet (Acting Essentials Unit)
- Blocking

**Assessment:**

- Character Work with One Acts
  - Objectives and Tactics / Objective Statements (Acting Essentials Unit)
  - Physicality Head to Toe (Acting Essentials Unit)
  - Gestures in Script
- Table Work with One Acts
  - Blocking in Script
  - Master Props List (Technical Design Unit)
  - Sound Design List (Technical Design Unit)
  - Rehearsals with Feedback
- One-Act Play Rubric

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Alternate Assignment:

<p><b>Grade, Subject:</b> 9-12; English Elective</p>	<p><b>Strand (Unit):</b> Theatre in Film</p>
<p><b>Big Idea:</b> Comparing and contrasting various types of theatrical works can create diverse actors who are well rounded. Evaluation, critique, and analysis are all important elements for understanding how drama works.</p>	
<p><b>PA Core Standards:</b></p> <ul style="list-style-type: none"> <li>● CC.1.2.9-10.A - Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</li> <li>● CC.1.2.9-10.D - Determine an author’s particular point of view and analyze how rhetoric advances the point of view.</li> <li>● CC.1.2.9-10.G - Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.</li> <li>● CC.1.3.9-10.F - Analyze how words and phrases shape meaning and tone in texts.</li> <li>● CC.1.3.9-10.G - Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.</li> <li>● CC.1.4.9-10.G - Write arguments to support claims in an analysis of substantive topics.</li> <li>● CC.1.4.9-10.S - Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade-level reading standards for literature and literary nonfiction.</li> </ul> <p><b>National Core Arts Standards:</b></p> <ul style="list-style-type: none"> <li>● TH:Pr4.1.II.b. Identify essential text information, research from various sources, and the director’s concept that influence character choices in a drama/theatre work.</li> <li>● TH: Re7.1.-III.a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.</li> <li>● TH:Re9.1.III.c - Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.</li> <li>● TH:Cn10.1.I.a - Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.</li> <li>● TH:Cn11.1.I.a - Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.</li> </ul>	
<p><b>Essential Questions:</b></p> <ol style="list-style-type: none"> <li>1. How can analyzing a play help an actor understand themselves/others?</li> <li>2. How can evaluations of others’ performances help actors improve their techniques?</li> <li>3. How does evaluation improve confidence?</li> <li>4. Why are strong choices essential to interpreting a drama or theatre piece?</li> <li>5. How do theatre artists comprehend the essence of drama processes and</li> </ol>	<p><b>Concepts/Understandings (SWKT . . .):</b></p> <ol style="list-style-type: none"> <li>1. When students are writing about and comparing various styles of theatre performances, it helps develop creative awareness that improves their own performances.</li> <li>2. Watching how others perform a character or play a role helps to develop a creative awareness that improves their own performances and roles</li> <li>3. Evaluation and self-evaluation are a critical component for improving and appreciating the aesthetics of a performance</li> </ol>

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<p>theatre experiences?</p> <p>6. How does culture and historical context affect the creation and production of drama?</p>	<ol style="list-style-type: none"> <li>4. Critical analysis of character, plot, theme, and technical aspects of a play are integral to the dramatic concept</li> <li>5. Theatre artists reflect to understand the impact of drama processes and theatre experiences.</li> <li>6. Comparing various types of theatrical works creates diverse actors that are well rounded</li> <li>7. Theatre artists make strong choices to effectively convey meaning.</li> <li>8. Understanding the world’s historical events helps to portray the drama medium of that time period</li> </ol>
<p><b>Vocabulary:</b></p> <ul style="list-style-type: none"> <li>● Character analysis</li> <li>● Theme</li> </ul>	<p><b>Competencies/Skills (SWBAT . . . ):</b></p> <p><b>Students will be able to . . .</b></p> <ul style="list-style-type: none"> <li>● Compare and contrast various styles of theatrical performances</li> <li>● Evaluate theatre for it’s technical value as well as the minute character decisions that actors make visible in a scene</li> <li>● Document a play’s theme and purpose</li> <li>● Select, analyze, and interpret artistic work for presentation.</li> <li>● Perceive and analyze artistic work</li> <li>● Interpret a playwright’s intentions</li> <li>● Scrutinize the overall effectiveness of a performance</li> </ul>
<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>● <i>Pygmalion</i> by George Bernard Shaw comparison with <i>My Fair Lady</i> (1964)             <ul style="list-style-type: none"> <li>○ <i>Pygmalion</i> Anticipation Guide</li> <li>○ Cockney Language Exercise</li> </ul> </li> <li>● <i>The Greatest Showman</i></li> </ul> <p><u>Assessment:</u></p> <ul style="list-style-type: none"> <li>● Technical Design Performance Plan</li> <li>● Act by Act Questions</li> </ul>	